

Terada Torahiko and “Kangetsu-kun” in Natsume Sôseki’s *I Am a Cat* ——Science and Literature in Modern Japan——

Akira KOMIYA

Terada Torahiko (1878–1935) was a physicist who played an important role in developing the study of physics in modern Japan. He published not only many scientific papers in the field of geophysics and experimental physics, but also many other essays both on scientific and literary subjects. He is today appreciated as a creator of the “scientific essay” genre in Japan.

In the history of Japanese literature, he is known as a younger friend of Natsume Sôseki (1867–1916). In *I Am a Cat*, one of Sôseki’s earliest works, written in 1904–1906, there is a character called “Mizushima Kangetsu”, a young physicist who studies such “peculiar” themes as “Mechanical Studies on Hanging” and “The Effects of Ultraviolet-rays on Electrical Conductivities of Frog’s Eyeballs”. It was said as soon as the work was published that the “model” for “Kangetsu” was Terada Torahiko.

We can note some facts on this point. In the first place, both “Kangetsu” and Torahiko share the same birthplace and other biographical data. Secondly, a study of the theme “On Hanging” had really been published in *The Philosophical Magazine* in 1866 by a British physicist, Rev. Samuel Haughton. It was Terada Torahiko who told Sôseki about this article. Finally, Torahiko received a doctorate in 1908 for “Acoustical Investigation of the Japanese Bamboo Pipe, Syakuhati”, which one might regard as a “peculiar” theme.

We are able to find in the correspondence of Torahiko and “Kangetsu” some important features of Terada Torahiko’s works. One of those features, I think, is possibly that he had an intention to develop physics beyond the bounds of modern western thought.

A Contribution to the Comparison of Atrocities in the 20th Century

Tetsuya HIRASE

It is natural that most writers on atrocities tend to put emphasis on their own case, whether they are witnesses or researchers. But that is not always conducive to a balanced judgement of the case. To avoid this, the present author proposes the differentiation of atrocities of the 20th century into three categories——(a) the madness of battlefield, (b) the madness of war, and (c) the madness of ideology.

The madness of battlefield is rather accidental like the Son My (My Lai) Massacre in the Vietnam War or the Nanking Massacre in the Sino-Japanese War. Though the outcome is often extremely bloody and horrible, this kind of atrocity is not caused by government decision.

On the other hand, the madness of war is usually more deliberate and calculated. Like the Japanese ill-treatment of the Allied POWs and the Allied strategic bombings during the Second World War, it is the product of national policy. It is not just the outburst of individual or group cruelty.

The madness of ideology is also the product of national policy. But as in the cases of the “Holocaust” and the “Goulag Archipelago”, it is caused by special ideologies which choose particular races, classes, or religious sects as mortal and unworthy of humanitarian treatment. Even old people and children are not spared cruelties and massacres in this case.

The present author thinks that failure to differentiate these three categories of atrocities makes obscure the true character of each case. We must guard ourselves against the confusion of memory and history. If necessary, we must be prepared to scrutinize and calculate.

A Brief Report of My Lectures on “Japanese Cultural History” in Beijing and Seoul

Kazuo ÔSUMI

The present author co-operated in the joint research project of this institute on “A Comparative Study of History Textbooks in Japan, China and Korea”. The descriptions of the Sino-Japanese and Korean-Japanese relations in Japanese high school history textbooks have often been taken up as a serious political issue between these countries. Naturally we must correct untrue descriptions by mutual criticism, but mutual criticism of each nation’s history is a very delicate thing to do.

The author has had the experience of teaching Japanese history both in China and Korea, and has come to think that in order to understand each other it is more fruitful to learn cultural history than political history and that, for that matter, it is important to explain and write Japanese cultural history in comparison with other countries’ culture.

But when I began to lecture on Japanese cultural history in China and Korea, I discovered at once that most of the historical studies and descriptions of Japanese culture have been planned and written in comparison with European and American cultural histories. In my opinion it is necessary for us to have a different historical explanation of Japanese culture for each Asian country, such as Japanese cultural history for the Chinese youth or that for the Korean youth, for example.

A Contrastive Study of Japanese and English Idiomatic Expressions

Project Director

Yoshio TERASAWA

This research has been undertaken to study contrastively the idiomatic expressions of Japanese and English in order to determine the extent to which the idioms of the respective cultures show idiosyncratic ways of looking at the world. With the specific purpose of offering to the more advanced language learner a greater familiarity with the relationship between a language and the emotional life it expresses, we have focused on those idioms that relate the emotions to the parts of the body.

Methodologically, the study has been organized as two interrelated and parallel projects, one for Japanese, the other for English, with each proceeding with a comparable list of body parts and a generally parallel list of emotions. The English group, whose findings are presented here, began with an examination of the idiomatic expressions as they are offered by the standard lexicons, with the 1993 edition of the *Random House Unabridged Dictionary* serving as its basic source, supplemented by those works presented in the bibliography.

The emotions for English were derived in the main from *Roget's Thesaurus*, with the systematic study of Benedict de Spinoza and the categories of Charles S. Peirce suggesting a general schema. This schema establishes three levels of emotion: those associated with the natural, animal emotions such as *fear*, those that function on the interpersonal level such as *hatred*, and those related more broadly to social interaction such as *envy*.

While the overall findings will be presented in Part II of this study, where the Japanese findings will be presented and contrasted with those found for English, several significant features of the English material have already emerged and point to aspects of the language that will be contrasted with Japanese. Of the 300 idiomatic expressions found for English, well over one third are associated with four parts of the body, i.e., the *heart* (35), *eye* (34), *face* (25), and *head* (25), 119 in all. Of the 42 emotions

established by the schema, the five most frequently occurring in idiomatic expressions are *anger* (50), *anxiety* (28), *fear* (28), contempt (27), and *indifference* (22). These figures reflect a clear tendency for English to apply idioms of this sort to the negative emotions.